

Domestication and foreignization in translating English metaphors in Westlife's song lyrics into Indonesian

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Abstract

Metaphor has been widely discussed within the discipline of Translation Studies. Metaphors are challenging situation for the translator since transferring them from one language to another one may be hampered by linguistic and cultural differences. Metaphors are not always obvious, and if we are not totally familiar with linguistic and cultural features of the source language, shifts sometimes occur in the process of translation. In the process of metaphorical translation, the translator will inevitably encounter the problem of cultural differences, and has to resort to two translation strategies in cultural translation, namely, domestication and foreignization. This study aimed to find out the strategies used by the translator in translating English metaphors into Indonesian. The data of this study were English metaphors taken from Westlife's song lyrics. The writer analysed the strategies used by the translator in translating English metaphors occur in their song lyrics. The question- whether the foreignization and domestication strategies are applicable in translating English metaphors, and if so, which one is the most appropriate in this context motivated the study.

Keywords: metaphorical translation; foreignization; domestication

INTRODUCTION

Metaphor is considered as a rhetorical tool that is only used at certain moments to achieve certain effects. Metaphorical symbols are usually found in poetry and literary works. The use of metaphorical expressions in literary works is to give 'effects' to sentences. Generally, metaphor is defined as an indirect comparison between two or more unrelated things. Newmark stated that the point of similarity may be physical but often it is chosen for its connotations (1988: 85). He also pointed that any word can be a metaphor and to find out if it is, the primary meaning has to be matched against the linguistic and cultural contexts (Newmark, 1988: 106).

Richards commented that the assumption of metaphor being "something special and exceptional in the use of language, a deviation from its normal mode of working, instead of the omnipresent principle of all its free action" has inhibited our ability to appreciate its operation and importance. According to Knowles and Moon (2003: 3), "... when we talk about metaphor, we mean the use of language to refer to something other than what it was originally applied to, or what it literary means, in order to resemblance or make a connection between two things." While Lakoff and Johnson (1980) define metaphor as a means to understand one

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domain of experience (the target domain) in terms of another, a familiar one (source domain). This usually takes the form of analogy or comparison between two existent entities or one existent entity and another one assumed to exist.

Furthermore, metaphors are associated with 'indirectness' (Green, 1989: 124; and Maleej, 1990); this is possibly why they are common as a special mode of expression in politics and public speeches where direct expressions are censured. Metaphor symbols are usually found in literary works like poetry. But nowadays, it regularly found in song lyrics. DiYanni (2000) stated that song is categorized as lyric poetry. Song is combination of a beautiful melody and lyrics. Song does not tell a story which portrays character and action. The songwriter addresses the readers directly, by portraying his/her feeling, state of mind and perception (p. 409). Songwriter delivers his/her feeling by its lyrics. Since lyrics are so critical to a song, listeners could be left hanging with lines that deal with more abstract matters. In those cases, delving deeper can help draw treasure troves of poetic meaning. In order to make poetic effect of the song lyrics, songwriters often put the metaphorical symbols in the song lyrics. In general, writers use metaphor for the following reasons:

- a) To explain or describe an abstract concept in vivid and memorable terms.
- b) To help the reader make a new, insightful connection between two different entities that might not have seemed related.
- c) To help communicate personal or imaginary experiences in terms to which readers can relate.
- d) To lead the reader to surprising and important discoveries by connecting different spheres of experience and language. The figurative meaning that metaphors create can help a reader to see the world or a concept in a new way.

To those who studied metaphor within the scope of cognitive linguistics (e.g. Lakoff & Johnson, 1980; and Goatly, 1997), metaphor is 'pervasive in everyday life, not just in language but in thought and action,' and that our 'ordinary conceptual system is fundamentally metaphorical in nature' (Lakoff & Johnson 1980: 3). But, in the study of metaphor translation, we need to apply different framework. A great common problem in metaphor translation is finding the equivalency of the symbol from SL to TL. In other words, the difficulty and uncertainty in the translation of metaphors is the search for another conceptual mapping. This is because one language shares different culture to another. Mandelblit found out that metaphorical expressions take more time and are more difficult to translate if they exploit a cognitive domain different from that of the target language equivalent expression (1995: 493).

Generally, since metaphor is so much related with culture, the translator has two main strategies in translating metaphors, they are domestication and foreignization. Terms domestication and foreignization were first coined by Venuti (1995). According to Venuti, foreignizing translation signifies the difference of the foreign text, yet only by disrupting the cultural codes that prevail in the target language (1995: 20). While in domesticating translation, however, the translator works to make his or her work

invisible, producing the illusory effect of transparency that simultaneously masks its status as an illusion: the translated text seems natural, i.e. not translated (1995: 5). Domestication and foreignization are two basic translation strategies which provide both linguistic and cultural guidance. As an addition, Newmark (1981; 1988) believed that choosing from among the strategies to translate metaphors is strongly contingent upon their types.

Therefore, he taxonomized different types of metaphors on the basis of their originality and boldness. According to Newmark (1988) metaphors can be grouped under six heads. They are as follows:

Dead metaphor, is the one whose image is forgotten through heavy use. Ordinary words such as rise, arm, mouth, bottom, foot, line, top, space, fall, etc. are categorized as dead English metaphor. For example; the word 'hands' in 'hands of the God' is dead metaphor. Metaphors of this type can be classified into three groups. The first group includes the ones which provoke the metaphoric image in mind to some extent (e.g. 'reflect' as 'think'). The second group includes metonyms (e.g. 'worm' as 'screw' and 'crown' as 'kingdom'). The third group includes the non-technical words (e.g. mouth and foot) which can change to a translation crisis point when applying in combination with other words.

Standard or stock metaphor, which usually assumed as very close to cliché metaphors. One usually cannot find any clear distinction between them. Perhaps the only noticeable difference between these two types of metaphors is the style of the text within which they are applied. Standard metaphors are usually used in the informal texts as a way of expressing a mental or physical situation in brief. For example: 'He is on the eve of getting married', and 'Keep the pot boiling'. Newmark (1998) suggested that the most common way of translating standard metaphors is to produce the SL image in the TL. However, other way of rendering this type of metaphor is by reducing its sense in TL (which will result in the addition or the omission of some parts and will consequently influence the emotive force of the metaphor).

Cliché metaphor, which actually stands between dead metaphors and standard metaphors. They usually appear in two structures: figurative adjective + literal noun (e.g. 'filthy lucre') and figurative verb + literal noun (e.g. 'explore all avenues'; 'leave no stone unturned', 'stick out a mile'). Newmark (1988) believed that cliché metaphors usually replace the clear and obvious thought which are often emotional. The main obligation of the translators when facing cliché metaphors is to replace it with its cultural equivalent in the TL. However, it can be replaced by a simile or even a dead metaphor when it has no suitable cultural equivalent.

Adapted metaphor which includes proverbs. The translators usually take great pains to do their best in the translation of this particular type of metaphor due to its magnificent cultural role in the TL.

Recent metaphor, which includes the newly-made words or phrases which use to refer to the things and entities that have already had a name (e.g. 'pissed' meaning 'drunk' and 'Greenback' meaning 'dollar bill').

Original metaphor which is the one that is invented by the writer. Literal translation is the best choice for the translation of original metaphors because: a) original metaphors present the important attitudes of the writer and reflect his personality and worldview, b) original metaphors are considered as good choices to enrich the TL. Examples for original metaphors are: And I can hear 'the clear sound of solitude, opening and closing its window'. Let's weight the night of a villiage, the slumber of a gazelle. Where the Norweyen banners flout the sky, and fan our people cold.

In general, Newmark (1988, p. 107) presented seven strategies to translate metaphors as the followings:

- a) Reproducing the same image in the TL
- b) Replacing the image in the SL with a standard TL image which does not clash with the TL culture
- c) Translation of metaphor by simile, retaining the image
- d) Translation of metaphor (or simile) by simile plus sense, or occasionally metaphor plus sense
- e) Conversion of metaphor to sense
- f) Deletion. If the metaphor is redundant or serves no practical purpose, there is a case for its deletion, together with its sense component
- g) Translation of metaphor by the same metaphor combined with sense. The addition of a gloss or an explanation by the translator is to ensure that the metaphor will be understood.

Translators might make different choices to create a certain emotional impact on the reader. However, both domestication and foreignization have their advantages and disadvantages. By using domesticating translation the product of translation is assumed as to be easier for the readers to accept and understand since all words in SL are totally translated into TL. The use of this strategy is considered to be closer to the target readers' culture and language features. However, the naturalness and the smoothness of the TL is sometimes questioned. Foreigninizing translation, on the other hand, preserves the smoothness of the TL since it applies the formal features and in turn informs the readers of the SL. But, the alien cultural images and linguistic features may cause the information overload to the target readers whose cultural values are different.

The above discussions motivate the writer to conduct this study. The writer wants to examine the complexity of the metaphor translation in connection of cultural mapping context. This study aimed to find out the strategies used by the translator in translating English metaphors into Indonesian. The data of this study were English metaphors taken from Westlife's song lyrics. The question- whether the foreignization

and domestication strategies are applicable in translating English metaphors, and if so, which one is the most appropriate in this context is the focus of this study.

METHOD

In relation with the topic discussion of this study, the writer employed two basic strategies in metaphorical translation, i.e., domestication and foreignization. The data sources of this study were the metaphoric symbols found in Westlife's songs lyrics. The writer took 7 titles, i.e., Flying Without Wings, Season in the Sun, More than Words, Home, Imaginary Diva, Hit You With The Real Things, and You Tell me that You Love Me. The writer then identified the metaphor symbols in their lyrics. Comparing the symbol from English to Indonesian version is the next step of this study. In analysing the data, the writer classified the strategies used in translating the metaphoric symbols. As stated above, this study focused only on two strategies in cultural translation, i.e., domestication and foreignization. The classification, therefore, only divided into those two classes.

FINDINGS

Domestication

Data D01

SL To watch **the sunrise** on your face

Dom* *Melihat **mentari terbit** di wajahmu*

TL *Melihat **kebahagiaan** di wajahmu*

In data D01, the translator replace the SL 'sunrise' with TL 'mentari terbit' by which tends to the TL cultural bound since this word in metaphoric sense means 'happiness'. The effect of the translation strategy omits the metaphoric sense of the TL.

Data D02

SL But **the wine and the song like the seasons have all gone**

Dom* *Tapi **minuman dan lagu** **bagai musim yang sudah berlalu***

TL *Tapi **pesta** sudah berlalu*

In data D02 the translator deleted the English metaphoric expression 'wine and song like the season have all gone' because the concept of 'wine and song' as 'a party' does not exist in TL culture. The choice of words in domesticating translation in data D02 is culture bound since Indonesian has not image of 'wine and song' as 'a party'. According to Newmark, deletion is a strategy of Strong Domestication which is equivalent to *mutation*. Although this domestication translation into Indonesian 'Tapi

minuman dan lagu bagai musim yang sudah berlalu' is acceptable in a sense of equivalency, but the readers do not feel the sense of metaphoric expression in that product of translation. The TL 'Tapi pesta sudah berlalu' is shorter and more effective to convey the meaning.

Data D03

SL I'm **flying without wings**

Dom* *Aku terbang tanpa sayap*

TL *Aku tidak berdaya*

Metaphorical symbol 'flying without wings' represent 'someone who is effortless'. But in data D03 it is translated into 'Aku terbang tanpa sayap'. This shows that the TL and SL share different culture that causes the different perception toward the symbol. The TL 'Aku tidak berdaya' is shorter and more effective to convey the meaning.

Data D04

SL You gave me love and helped me find **the sun**

Dom* *Kau telah memberi ku cinta dan membantu ku menemukan matahari*

TL *Kau telah memberi ku cinta dan membantu ku menemukan matahari*

Both in English and Indonesian, the word 'sun' replace 'the happiness or spirit'. They share the same culture toward the symbol. Thus in the domestication translation, the translator literally translated into 'matahari'. By this strategy of translation, the readers can feel the sense of the metaphor in the TL.

Data D05

SL And baby everytime you touch me I become **a hero**

Dom* *Sayang, setiap kali kau menyentuh ku aku seakan menjadi seorang pahlawan*

TL *Sayang, setiap kali kau menyentuh ku aku seakan menjadi seorang pahlawan*

Both in English and Indonesian, the word 'hero' replace 'powerful or important man'. They share the same culture toward the symbol. Thus in the domestication translation, the translator literally translated it into 'pahlawan'. By this strategy of translation, the readers can feel the sense of the metaphor in the TL.

Data D06

SL Goodbye papa, **it's hard to die**

Dom* *Selamat tinggal ayah, ini benar-benar sulit*

TL *Selamat tinggal ayah, ini sulit setengah mati*

The metaphorical symbol 'hard to die' represent something which is very hard. In data 06, this symbol is translated into 'ini sulit'. This domesticating translation relieves the sense of the metaphorical symbol both in SL and TL. However, Indonesian has the equivalence of this phrase which has sense of metaphor. It should be translated into 'sulit setengah mati'. The Indonesian symbol of 'sulit setengah mati' represents the same meaning with the English symbol of 'hard to die'. Both have the sense of metaphor.

Data D07

SL Some say **love is a river that drowns the tender reed**

Dom* *Ada yang bilang cinta itu seperti sungai yang menenggelamkan buluh yang empuk*

TL *Ada yang bilang cinta itu seperti sungai yang menenggelamkan buluh yang empuk*

The data D07 shows the translation of metaphor by simile, retaining the image. This strategy preserves the image to be persistently in figurative language sense. The symbol 'love is a river that drowns the tender reed' is literally translated into 'cinta itu seperti sungai yang menenggelamkan buluh yang empuk'. This translation is cultural bound. Both English and Indonesian share the same culture to perceive the image.

Data D08

SL I was **the black sheep** of the family

Dom* *Aku sang pengulah dalam keluarga*

TL *Aku adalah kambing hitam dalam keluarga*

The metaphorical symbol 'black sheep' in SL culture represents someone who is always blamed for any mistakes. In data 08, this symbol is translated into 'pengulah'. This domesticating translation relieves the sense of the metaphorical symbol both in SL and TL. However, Indonesian has the equivalence of this phrase which has sense of metaphor. It should be translated into 'kambing hitam'. The Indonesian symbol of 'kambing hitam' represents the same meaning with the English symbol of 'black sheep'. Both have the sense of metaphor.

Data D09

SL What would you do if **my heart was torn in two**

Dom* *Apa yang akan kau lakukan jika **hatiku sobek jadi dua***

TL *Apa yang akan kau lakukan jika **hatiku terbelah***

The Indonesian metaphor 'hati terbelah' means 'loving two persons at one time'. The metaphorical symbol 'my heart was torn in two' represent the same meaning. In data D09, this symbol is literally translated into 'hatiku sobek jadi dua'. This domesticating translation relieves the sense of the metaphorical symbol which is already existed in TL. It should be translated into 'hatiku terbelah'. The Indonesian symbol of 'hatiku terbelah' represents the same meaning with the English symbol of 'my heart was torn in two'. Both have the sense of metaphor.

Data D10

SL I'm shining like **a candle in the dark**

Dom* *Aku bersinar bagai **sebuah lilin dalam kegelapan***

TL *Aku bersinar bagai **sebuah lilin dalam kegelapan***

Viewed from different cultures; English and Indonesian, the symbol 'candle in the dark' in data D10 is perceived the same. That symbol is literally translated into 'sebuah lilin dalam kegelapan' which represent 'the light in the dark'. The choice of words in the TL evokes the same feeling from the target readers toward the symbol. The sense of metaphoric expression remains the same. The Indonesian metaphor 'lilin dalam kegelapan' represent the same meaning with this symbol in English.

Data D011

SL But there's **an angel's** calling me reaching for my heart

Dom* *Namun ada seorang **bidadari** memanggilku, menyentuh hatiku*

TL *Namun ada seorang **bidadari** memanggilku, menyentuh hatiku*

Both in English and Indonesian, the word 'angel' replaces 'a woman who is very beautiful and loveable'. They share the same culture and value toward the symbol. In data 11, the translator literally translated into 'bidadari'. It is shorter and effective to show the emotive sense of the sentence in TL. By this domesticating translation, the readers can feel the sense of the metaphor in the TL.

Data D12

SL You take my hand, and it feels like **home**

Dom* *Kau genggam tanganku, dan rasanya seperti **di rumah***

TL *Kau genggam tanganku, dan rasanya seperti **di rumah***

In both culture, English and Indonesian, the symbol 'home' in data D12 is perceived the same. That symbol is literally translated into 'rumah' which represent 'the pleasant, most convenience place'. The choice of words in the TL evokes the same feeling from the target readers toward the symbol. The sense of metaphoric expression remains the same. The Indonesian metaphor 'rumah' represent the same meaning with this symbol in English.

Foreignization

Data F01

SL She's my **imaginary diva**

For* *Dia adalah **diva imajiner** saya*

TL *Dia adalah **putri khayalan** saya*

In data F01 the symbol 'imaginary diva' is translated into 'diva imajiner'. This translation strategy is called foreignization strategy. It is said so because actually TL has its own word to replace the image. That symbol can be reproduced into 'putri khayalan' in Indonesian. This symbol is also metaphor which means 'a lady who is unreachable, the expected girl to own'.

Data F02

SL She's my perfect girl, **exclusive** to my world

For* *Dia gadisku yang sempurna, **eksklusif** untuk duniaku*

TL *Dia gadisku yang sempurna, **eksklusif** untuk duniaku*

In data F02 the symbol 'exclusive to my world' is translated into 'eksklusif untuk duniaku'. This translation strategy is called foreignization strategy since it uses word 'eksklusif' to replace 'exclusive'. It is said so because actually TL has its own word to replace the image that is 'sendirian'. But, in that context the word 'eksklusif' is more effective to represent the meaning.

Data F03

SL	I need you more than enough, ecstasy till your insane
For*	<i>Aku membutuhkanmu lebih dari cukup, ekstasi sampai kamu gila</i>
TL	<i>Aku membutuhkanmu lebih dari cukup, candu sampai kamu gila</i>

In data F03 the symbol 'ecstasy' is translated into 'ecstasy'. This foreignization translation is cultural bound. The symbol 'ecstasy' in both culture represent 'intoxicating thing for someone'. However, in Indonesian this word has its own substitute which is still metaphorical. It can be replaced with 'candu' in TL. But, in that context the word 'ekstasi' is more effective to represent the meaning.

DISCUSSION

From the findings, it can be seen that domestication is the most frequently used translation strategy dealing with metaphor translation in Westlife song lyrics from English into Indonesian. This is because in Indonesian culture, we can also find the existence of metaphorical symbol. In addition, the translator of the target language tends to use domestication strategy because this strategy as stated by Shuttleworth and Cowie (1997:59) designates the type of translation in which a transparent, fluent style is adopted to minimize the strangeness of the foreign text for target language readers. In the case of metaphor translation, especially if the symbols exist in both languages, this strategy is assumed as more suitable to translate the metaphor symbols from SL to TL.

In addition, from the findings, it can be seen that the literal translations in case of metaphor translation do not always work as equivalents. The translator should be 'wise' to find the equivalence of the symbols in TL in order to maintain the metaphoric effect in his/her product of translation. However, literal translation seems to be a plausible counterpart when the metaphor symbol exists in TL. It can be seen in data D05, D10 and D11.

On the whole, the translator used the different images in TL to take the place of the images in SL. In other words, a commonly-used method to translate metaphors is to change the source language pictures with another existed target language pictures, if one appears equally within the same situation. This strategy is in accordance with Bassnett theory about metaphor translation. Susan Bassnett's cultural equality theory emphasizes that if the different cultures share the equality and there is obstacle to understand the transplanted cultural imagination, the metaphor should be translated literally. On the other hand, if there is a conflict between the SL culture and TL culture, to be more specific, they have the different cultural imaginations, the translator should do put the TL readers' acceptance at the first place to achieve the functional equality. In this point, Susan Bassnett & Nida and Newmark are holding the same opinion.

CONCLUSION

To summarize, although domestication and foreignization are two seemingly contradictory concepts, they are still applicable in metaphor translation. Translator might choose those strategies in case of such cultural translation. Thus, they could render a natural translation while preserving the culture of the original text. Some of the data show that the translation use literal or exact translation since the metaphor symbols have similar mapping conditions in both the English and Indonesian cultures.

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